

COMPOSITIONS OF CHARLES AND JACOB



PIANO SOLOS

Alpine Storm—A Summer Idyl.....	1 00	My Old Kentucky Home (Foster).....	1 34
Alhambra—Moorish Dance.....	60	Concert Paraphrase.....	1 34
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Love at Sight—Polka.....	50	Fantasia, treating "La Marseillaise," "Hail	
Love in the Southland—Transcription.....	75	Columbia" and "Yankee Doodle".....	1 50
March to the Penant.....	50	Vive La Republique, No. 2—Grand	
Masa's in the Cold, Cold Ground (Foster)		Fantasia, treating "La Marseillaise,"	
Concert Paraphrase.....	1 50	and "Mourir pour la Patrie".....	1 00
Miserere—from Verdi's "Il Trovatore".....	1 50	Waltz from Tschakowsky's opera "Eugene	
Faust (Gounod) Grand Moroccan de Concert, \$1.50		Oreguine"—Concert Paraphrase.....	1 50

THE GREAT OVERTURES AS PIANO SOLOS.

(Transcribed for Exhibition and Concert Use)

Bohemian Girl (Bailie).....	1 50	Raymond (Thomas).....	1 50
Calph of Baghdad (Boieldieu).....	1 50	Reizid (Wagner).....	2 00
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Poet and Peasant (Suppe).....	2 00	Zampa (Herold).....	1 50

PIANO DUETS

Alhambra—Moorish Dance.....	1 00	Nonpareil—Galop.....	1 00
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Don't Blush—Polka.....	1 00	Shakespeare March.....	75
Ella's Eyes—Polka.....	1 00	Southern Jollification—Plantation Scene.....	60
'Fo' de Wa'—Southern Life.....	1 35	Sparkling Dew—Caprice.....	75
German's Triumphal March.....	1 35	Visitation Convent Bells.....	1 00
Heather Bells—March.....	1 00	Vive La Republique—Grand Fantasia,	
Heather Bells—Polka.....	1 00	treating "La Marseillaise" and "Mourir	
Humoresque—Dance des Negres.....	1 00	pour la Patrie".....	1 35
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SHATTINGER PIANO & MUSIC CO.

910 Olive St., St. Louis, Mo.

GERMANS' TRIUMPHAL MARCH.

New Edition Edited by Charles Kunkel.

Jacob Kunkel.

Octaves marked thus (*) can be played an octave higher.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Deciso e Marziale. ♩ - 100.

8--

The musical score is written for piano and bass. It features a variety of musical notations including dynamics such as *f*, *ff*, *ten.*, *cren.*, *subito.*, and *sempre ff*. There are also articulation marks like accents and slurs. Pedal markings are indicated with "Ped." and asterisks (*). The score is divided into four systems, each with a piano and bass staff. The tempo is marked "Deciso e Marziale" with a quarter note equal to 100 beats. The score ends with a double bar line and the tempo marking "120 - 11".

Edition Kunkel.

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Entered Stationer's Hall.

Pomposo.

4

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is B-flat major (two flats). The tempo is marked 'Pomposo.' at the top. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like 'Ped.' (pedal) and 'cres.' (crescendo) are placed below the staves. The score is numbered 4 in the top left corner.

System 1: Starts with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

System 2: Continues the musical theme with varying dynamics including *f*, *ff*, and *sf*. The right hand features more complex rhythmic patterns.

System 3: Includes a section marked *subito.* (suddenly) and *cres.* (crescendo). The right hand has a *ten.* (tenuto) marking. Pedal markings continue in the bass staff.

System 4: Features a *cres.* (crescendo) marking and a forte (*f*) dynamic. The right hand plays a series of chords, and the left hand maintains the accompaniment.

System 5: Ends with a forte (*ff*) dynamic. The right hand plays a final series of chords, and the left hand concludes the piece.

First system of a piano score. The right hand features a series of chords with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. A dynamic marking of *ff* appears in the right hand.

Second system of the piano score. It begins with a section marked *Giacoso. ben rhythm.* The right hand continues with chordal patterns, and the left hand maintains the eighth-note accompaniment. Pedal markings are indicated below the left hand.

Third system of the piano score. The right hand features a series of chords with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand.

Fourth system of the piano score. The right hand features a series of chords with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand.

Fifth system of the piano score. The right hand features a series of chords with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. A dynamic marking of *cres.* appears in the right hand.

Var. simplified.

First system of the musical score. It consists of two systems of staves. The top system has a treble and bass staff. The bottom system has a grand staff (treble and bass). The music is in 3/4 time. The first system is marked *p* and *Brilliant.* The second system is marked *marcato la melodia.* Pedal markings (Ped.) are present throughout. The score includes various musical notations such as slurs, accents, and fingerings.

Second system of the musical score. It continues the piece with two systems of staves. The notation includes complex passages with many beamed notes and slurs. Pedal markings (Ped.) are indicated at several points. The music maintains the *marcato* character.

Third system of the musical score. It concludes the piece with two systems of staves. The notation features more complex rhythmic patterns and slurs. Pedal markings (Ped.) are present. The score ends with a final chord in the bass staff.

First system of musical notation, measures 1-3. Treble and bass staves with piano (p) dynamics and pedal markings.

Second system of musical notation, measures 4-6. Treble and bass staves with piano (p) dynamics and pedal markings.

Third system of musical notation, measures 7-9. Treble and bass staves with piano (p) dynamics and pedal markings. Includes the instruction "rapido." and a tempo change to 120.

8 a tempo.
Giocoso.

First system of musical notation for piano, measures 1-4. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* at the beginning and *f* at the end of the system. Pedal points are indicated by 'Ped.' and floral symbols.

Second system of musical notation for piano, measures 5-8. The musical texture continues with similar rhythmic patterns. Dynamic markings include *p* and *f*. Pedal points are indicated by 'Ped.' and floral symbols.

Third system of musical notation for piano, measures 9-12. The right hand has a more active melodic line. Dynamic markings include *p* and *f*. Pedal points are indicated by 'Ped.' and floral symbols.

Fourth system of musical notation for piano, measures 13-16. The piece concludes with a final melodic flourish in the right hand. Dynamic markings include *p* and *ard.* (ardecendo). Pedal points are indicated by 'Ped.' and floral symbols.

Brilliant.
Allegro
a tempo
marcato la melodia

Tempo I.

p subito. *crén.* *ten.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8. *crén.* *f* *ff* *ten.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Pomposo.

8. *sempre ff* *ff vf* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8. *p* *ff* *p* *f vf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ad subito.

ten.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

cres. *f* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ten. *8*

sempre f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

mf *ff*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

mf *f* *ff*

Ped. *

Martellato.

ff

Ped. *

ff

Ped. *

8

ff *f* *ff*

Ped. *

120 - 11

The Old Cloister Clock

BY

CHARLES KUNKEL

In the beginning of the 17th century there stood in Dordrecht (Holland) the stately cloister of "Maria Roepaan." Among their priceless collection of works of art, the nuns valued above all a wonderful clock, gift of Philip II. When it struck the hour, the statues of the Apostles would appear and the chimes would play a hymn, the processional march.

And whilst the little cloister bells called the nuns to prayer, the old clock ticked on its merry song, till, in high treble notes, the chimes reminded one of little cherubs at play.

But the times were troublesome and religious war was raging. Some high official, who long since had coveted this priceless clock, ordered the nuns to be driven out, the clock transferred to his castle, and the cloister burned. When the walls of the ill-fated building fell, the clock, now in sacrilegious hands, struck the hour. What then happened filled the inhabitants of Dordrecht with awe: the chimes of the clock, playing the Apostles hymn, rang out in wonderful harmonies, which were heard throughout the town; and all the church bells, swayed by an invisible hand, joined and rang out loudly, as if protesting against the sacrilege just committed.

Then all was silence, and since that time the clock was never heard to strike again.



NOTE.—Before playing this composition, make the listener acquainted with the story by reading it. This will add greatly to his enjoyment and appreciation of the piece.